

was written for an instrument with nothing like the
 power of our modern pianoforte; in which the
 strings were as it were pecked by the little
 jacks, & did not respond to force, attempts
 to get loud & soft out of it, ~~but~~ & did
 not sustain the tone; but only depended for
 its musical effect upon what is called phrasing.

1668 - 1733 -
 Couperin.

A certain amount of sentiment & feeling in Couperin &
 not much showy stylishness; but a musical and
 poetical sort of temperament; which was shown after and
 also by Rameau, ^{about 1733 - 1764} who wrote some charming little
 pieces for the same instrument. But the next great
 composer I must call your attention to is
 Domenico Scarlatti who was born only about a couple
 of years before Handel ^{1685 - 1759} & Bach. ^{1685 - 1750} He represented

quite a different type of composer from Copland -
for he was almost the first ^{typical} virtuoso of his
instrument in modern times. I mean by virtuoso
a man not only with extraordinary feeling of what
was effective on his instrument, but also an
extraordinary mastery in finish & style as a
performer. He scarcely attempts much sentiment
or pathos, but goes in for ~~soft~~ witty and
brilliantly effective music. He felt what the
best qualities of his instrument were; the
richness & nature of sound on the one hand
and the absence of capacity for elaborate expression,
so he went in for quick lively genial style of
composition; ~~and he~~ always had some
effective technical ingenuity to give piquancy to his
pieces. He was particularly fond of off difficult
shots from long distances; & this is one of the

characteristics which make his works very difficult even
to advanced modern players. You are expected
to make shots with one hand with any finger
that comes handy from extreme points of the instrument
in an infinitesimal portion of a second & to
do the shots with neatness & just the right amount
of time - & this is really no joke. He himself
must have been wonderful at it, for as I have
told you, he could not afford to hit the notes very
hard because if he did he would have damaged
his harpsichord by displacing the jacks. Another
thing which makes his pieces very difficult & as nowadays,
is that he wrote for a harpsichord with two rows
of keys, & devised passages of rapidly succeeding notes
in the two hands; which were simple enough
for hands on two sets or rows of keys; but are
almost desperate to play on the one row of a modern spinet.

Scarlatti succeeded the resources of the players of a
keyed instruments, & this is the point which he
illustrates.

Scarlatti & Handel met. Handel a
great master. astonished I.

His compositions do not show such ingenuity &
skill in the treatment of the instrument, but they
are much more solid & expressive. Scarlatti
very boyish & humorous chiefly. Handel was
of course ^{at times} ~~very~~ poetical; and though not much
poetry or feeling could be got out of his harpsichord
& as compared with our modern instrument still
he must have succeeded pretty well.

Illustrate.

After Handel ^{we} need not consider harpsichord players
more. Still to consider the greatest
of the Clavichord players. ~~Scarlatti~~

J. S. Bach, greatest
of these. went in much for expression - in
details. His technique for the most

admirable the world had seen up to his time.

He embraced the short style of Scarlatti; &
his humour & gaiety. & more than Handel's
depth & poetry. - Though he is so far off
a grand mystic that up to comparatively late
times his music has not been appreciated by
the general as it should be. Though that
is not to be wondered at. We don't expect people
who only have time occasionally to dip into the works

of our greatest poets to be moved to the full by them;
nor can we expect people similarly placed to feel the subtleties of

Barth. I will not try you however tonight with
specimens of his depth & earnestness, but only with
a thing or so which I hope may not burden
you.

Barth
Haydn
After Handel & Barth we come to Haydn & Mozart
and with them at last to the pianoforte. But
they themselves had no pianoforte in their early days.

Mozart thought he had a pop. later - presided
at Salzburg - was first of all a harpsichord
player & this affected the style of his composition
for the pif. Haydn ¹⁷³²⁻¹⁸⁰⁹ was born some time

before Mozart & began also with the spinet
or harpsichord - but he lived on to produce

most of his finest works after Mozart was
dead at a time when the pianoforte was
beginning to be better understood. Christoph first
1709.

→ As a matter of fact Bach himself did play upon
a pianoforte 1726 ~~Barth~~ ~~the~~ ~~Friderici~~ the ~~fr.~~ &
Silberman 1747. Bach did not like
them ~~1726~~ kept to his old Clavichord: his
early one. Moreover Silbermann's pps.
probably defective. Paine is making p
pps only & the first was. Used
chiefly in England.

A new instrument called pps. admitted to be
performed in London. at Covent Garden.

First real pps. music published in London
in 1773. Clementi's Opus 2 3 Sonatas
these were written when the composer was ag
18. 3 years before.

Between 1765 - 1775 definite start with modern pps.
by Bachens, & by the now separated Opus by Zumpfe.

Mozart appears to have first played upon
a pf by Stein in 1777 - Can't
tell when he first had one of his
own ^{probably soon after - a little over 150 days} ~~however~~ he played before
the then Emperor of Austria with
Clement in 1782 - Curious
incident connected with the occasion
Clement, located in B⁵ & the Zambello

~~Mozart~~
Pianoforte could not be made with
much strength of string or power, as
they had not learnt to manage the
tension of the strings - Consequent

The pianoforte Music of the time aims
more at grace than force -

The keys shallow - rapid passage
& glissandos facilitated - ~~Soft~~

~~Keys -~~ Tension of the strings

in a modern grand amount to

46 + over 16 tons -

Not much pedal in the old pps..

Broadwood's first patent for grand

& soft pedal was 1783.

First 16 with six octaves 1796

First tension bars of metal introduced

in 1808 by James Broadwood -

From that time more & more attention
has been given to the strengthening of
the rules by the plente use of
iron - & by the means ~~heavy~~
heavier & stronger strings are available
for the pf - & more power becoming
possible - ~~Webster~~

1770 - 1827 -

Berthoud ~~worked~~ worked simultaneously
with the development of the pf -

great period of sonata - meaning
force & variety of the techniques -

He began to use the pedal to command



Significance of the Federal -
winning, & increasing the interest
of the road - Consequently direct
of the treasury - ~~the~~
1786 - 1828
however, belongs rather to the Universal
whole of the present - William -
~~the~~ woman too - No doubt

Development of independent private
funds - as contrasted with the
state & the state debt -
quite a special entity of the
in - Characteristic trait -

little intimate delicate lyrics for

home consumption -

1797 - 1828

Schubert, one of the first - great
master for poetical expression -

1809 - 1847

Mendelssohn, taking up the same line
Lieder then wrote - Character

of them - & when - Not on

completely independent of the relation
& therefore not so thoroughly -

calculated - If works as then - such

as Schubert

1809 - 1844

Chopin, the most original composer of

The ~~feature~~ of actual nature of the
Pianoforte - this genius almost
entirely in that direction -

Pianoforte now developed up to its
highest point - in sound - pedal
& size - Chopin with the advantage

of all his forerunners complete as
it was the art of expression for
the Pianoforte - use of pedal

Comtabelle - Pj piece prelude

Characteristics - Polonaise

The characteristic modern piece - called
Etude - distinguished from the old etude

Schuman's depth of poetry - Mystery -
Son of pedal - Cultivated man -
beginning with pianoforte & passing
on to other things - Characteristic
of his writing for If - Further
free - Sonata -

Poetical pieces - no connection
with supposed voice or to path
also absolutely perfect & complete
independent utterances specially
for the instrument -

Various experiment made with the
Hf - to overcome its deficiencies
of sustaining power - add fresh
tons to it & to forth - &

increase the possibilities of technique -

It's promising - its very
deficiencies are part of its charm.

The sound can of the sound is
characteristic - to alter it further

is not to improve it but to make

a new instrument - e.g. The

coiled wire - ~~find~~ why failing

Like most ~~other~~ form of art it has
taken a good while developing from
the primitive dulcimer - & it is to
be among the most remarkable achievements
of human ingenuity & the more
you understand the difficulties of its
construction the more remarkable seem
the success with which it has been
coped with - And so manifestly
serves the most important functions of
any instrument in the world, as a
means of conveying the best music in
~~the~~ any place where it is likely to be
appreciated -